Club Sandwich

WINTER 1993 No 68

PAUL IS LIVE!

PHOTOGRAPH: IAIN MACMILLAN

in this edition...MORE EXCLUSIVE TOUR PHOTOS...THE STORY BEHIND THE COVER...
WHAT A YEAR!...MULLING OVER KINTYRE...WRAP UP (WARM)...and much more

SUE'S LETTER

This holiday issue of *Club Sandwich* wraps up a year positively bursting with activity and major events for Paul, Linda and the Band. As I write, they're in Japan on the final leg of the New World Tour and are about to head off to Latin America. They return home just in time for Christmas.

It's hard to believe that it all began as far back as February, with the public rehearsal show in London for which the Fun Club gave away the prized tickets. So, in an effort to summarise these packed 12 months, we've put together THEY CAME YOUR WAY IN '93 (parodying the piece "Coming Your Way In '93" in the Christmas '92 *Club Sandwich*). As you'll see, it's really been some year!

Featuring a selection of photos from the European leg in the autumn, this issue continues to celebrate the New World Tour - although not quite to its conclusion. (Deadlines are such that we must save that for the Spring '94 *Club Sandwich*.) In his inimitable style, Geoff Baker summarises what it's all meant to him in THE BOY DONE GREAT.

For those fortunate enough to have caught a show on the New World Tour, and for the unfortunate ones who didn't, there is now the opportunity to re-live the event through the fabulous PAUL IS LIVE album, issued worldwide in November. It features seventy-seven minutes of great music, the tracks personally chosen by Paul so as not to duplicate unnecessarily the songs on *Tripping The Live Fantastic*. Play them back-to-back and you'll have 215 minutes of fabulous music from the World and New World Tours right in your own living room.

As we've already covered the live music pretty thoroughly over the past few issues our focus for the *Paul Is Live* album is its attention-grabbing cover. Even if you haven't yet seen the album you can't have missed the front-page of this *Sandwich*, showing Paul in a 1993 re-creation of the famous *Abbey Road* sleeve. Or does it? In the mysteriously titled 1969 + 24 - 4 + 1 + A DOG = 1993 we reveal all.

Linda continues to amaze us with the range of her talents. THAT'S A WRAP, EVERYONE tells the story of how Linda has extended the use of her photography to the fashion world through the launch, this autumn, of her unique and beautiful Natural Perpectives collection of scarves and wraps for Timney-Fowler. One of the techniques involved in producing some of the scarves - *devoré* - creates a particularly dramatic effect. Although, at this initial stage, the range is limited to a few stores, early indications point to an expansion in the Spring...and who knows where it will go from there?

We also turn our attention to the latest edition of an annual institution - the Linda McCartney Calendar. Proceeds from sales of the 1994 edition, in common with so many before it, will go to a specific charity - this year it's the British Dyslexia Association.

We round off the issue with a look at an exciting range of alternative footwear for the Eco-conscious in AND IN THE GREEN CORNER (truly, no shortage of gift ideas this year!) and dip into the film and video archive once again for a look back at the promos produced for 'Mull Of Kintyre' 16 years ago.

Our latest sighting of Paul, back on home ground before his and the Band's departure for Japan, was at the annual BMI Awards dinner at the Dorchester Hotel in London on 4 November, where he received recognition for some utterly mind-boggling achievements (see below). Before this issue will have reached you he'll doubtless have been breaking yet more records down in South America...but until we return with news of what they might be it's time to sign off for another year.

It only remains for me to bid you happy holidays and best wishes for the New Year from all of us at *Club Sandwich*, and may your 1994 be a happy and healthy one.

'til next time

Sue

It looks as though it's here to stay

Even for a man used to breaking records, to have written America's Most Performed Song is quite an achievement. Along with Linda, Paul was on hand at the recent BMI Awards dinner in London to accept a medal marking the fact that 'Yesterday' has been broadcast more than six million times on US radio and TV, 212,000 of them in 1992 alone. If you add in the Canadian figure the North American total becomes equivalent to *non-stop* broadcasting of the song for all of the 28 years since it was first released. Paul also collected certifications for two million US broadcasts of 'A Hard Day's Night' and one million of 'I Saw Her Standing There'.

1969 + 24 - 4 + 1 + a dog = 1993

That Was The New World Tour, That Was - and now, after ten months of the star's trek, in which he boldly went...*etc etc etc*, it's over, finished, ended. Also now, as a lasting memento, there's *Paul Is Live*

Paul Is Live is not the first time that Paul has issued a live album, witness *Wings Over America* and *Tripping The Live Fantastic*. Like those illustrious predecessors, this new one is crammed with white hot music from the first optical bit to the last.

And also, like those previous albums, this has Beatles, Wings and Solo Paul tracks delivered with all the guile, expertise, rawness and fluidity that you'd expect from a McCartney concert recording.

So we're all agreed that *Paul Is Live* is an outstanding album. *Outstanding*.

But it also out stands for another, very different reason, for something beyond the music. What also helps to mark it out as an album of note and merit is a very special and undeniably clever title and piece of cover art. Even before the album's release, these alone were garnering hefty quantities of Press column inches and drawing considerable approving comment from Macca fans.

You'll doubtless know what we're talking about. [Not least because you can't have missed seeing the cover of this very *Sandwich* issue.] The artwork for *Paul Is Live* is a lovingly attentive parody of the Beatles' *Abbey Road* sleeve from 1969; and the title *Paul Is Live* is the perfect pun pooper on all those very silly stories of the same period which pointed out that Paul McCartney was dead. Except, of course, that he wasn't. Isn't, still.

Twenty-four years after the birth of the ludicrous 'Paul Is Dead' myth, Paul not only, once and for all, sledgehammers it to smithereens but also scores the last laugh *and* makes constructive use of the nonsense to promote a new album. It's no wonder, when they're as clever as this one, that "creative" people often stand slackjawed in admiration at Paul's ideas.

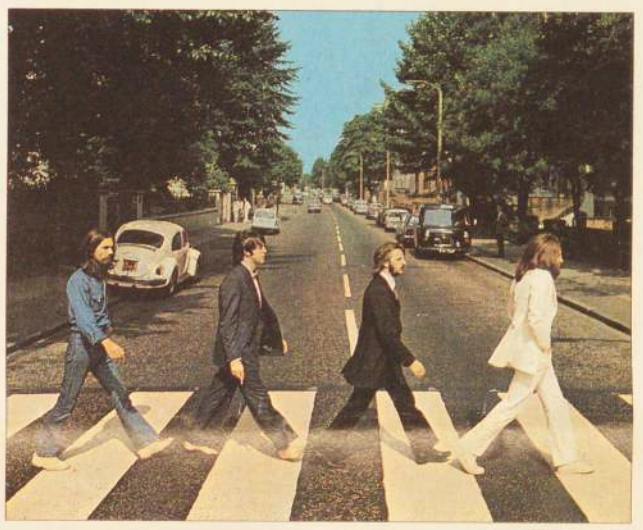
But while the idea itself was the product of a moment's inspiration, its execution took a little longer. Cosmetic surgery? The expression might have been invented just for the sleeve of this album.

It wasn't intended to be nearly so labour intensive. Indeed the concept was straightforward: Paul would return to the zebra crossing outside EMI's Abbey Road Studios and have a new photograph taken by the original *Abbey Road* lensman, Iain Macmillan - once he had been tracked down to his home in Scotland, that is. The photo session took place on 22 July...

...but this, as Roger Huggett, *Club Sandwich* designer and *Paul Is Live* art director, recalls, was just the beginning of a saga that quickly reached Icelandic proportions.

"The original concept," he explains, "was to photograph Paul anew and keep everything else from 1993 in the background of the photo - except maybe to drop in the Volkswagen and a few other details from the 1969 picture. But when we saw the new transparencies, and the zigzag lines which are now a statutory requirement around all zebra crossings, it was obvious to all that it just didn't look good.

"So after a very long meeting with a retouching house we came up with a proposal to drop the 1993 photo of Paul onto the 1969 version, omitting the other Beatles and changing one or two other



PHOTOGRAPHS: IAIN MACMILLAN

elements. When Paul saw that it could work he agreed to it and we got moving."

If you weren't paying attention during that last paragraph, what Roger was saying, in effect, was that *Paul Is Live* doesn't feature a 1993 McCartney photograph onto which certain elements have been pasted out or in, but a 1969 Beatles photograph onto which the 1993 Paul has been pasted in, while the 1969 John, Paul, George and Ringo have been surgically removed by means of computer retouching.

And that's not all, because, as Roger Huggett continues, "Iain's original 1969 transparency was not the same colour as it was reproduced on the *Abbey Road* sleeve. Adjustments had already been made to the sky, and to its general warmth, so we had to make those adjustments too."

But what else was changed? Well there's the dog (taken along by Paul simply because he and Iain thought it would be a good idea). The dog's name is Arrow and she belongs to Paul's son, James. Says Roger, "In the best photo of Paul from the new 1993 session Arrow happened to be facing forward, so that you couldn't see her face at all, just white fluff. It made more sense to replace this with the image from the picture three frames along, where her head was pointed toward the camera. Fortunately, being shaggy fur, it was relatively easy for us to retouch."

And the shadows? "The new photographs were taken on a very grey day. There were no shadows at all, so we had to add them ourselves to make it look like a sunny day."

The trees? "We trimmed them back. Also, so that the artwork would work on the upright format of the cassette, we made the avenue of trees in Abbey Road look more like a Parisian boulevard by adding a whole lot more foliage on top."

The Volkswagen Beetle? "The Beetle was covered by a Beatle in every one of the six original 1969 transparencies. But there was one outtake where the car was only partially obscured, so we used that as the 'master', cloning the missing bits of the car from different shots. That's why there's no Black Maria police van from the *Abbey Road* sleeve on the *Paul Is Live* photo: it wasn't in the 1969 outtake that we used as our 'master'."

The number plate on the Volkswagen Beetle? "We had to computer-create the '51 IS' number plate and stitch it in over the old 'LMW 281F' version."

The sky? "It's now more uniformly blue."

Paul's suit? "Paul's very proud of the fact that it was made for him, especially for the new photo session, by Edward Sexton - the same tailor who made the suit he wore on the *Abbey Road* sleeve. It's an identical re-creation, and we toyed with the tailoring on the computer to get it looking even better."

Taking out the four Beatles from the original photograph? "This was done by computer-cloning the texture of the background around them and stitching it in to cover where they were."

Anything else? "Well, I think if you studied the *Paul Is Live* photo for three months with a microscope you could say, 'Yes, this bit's from there, that bit's from here, and so on', but you'd have to analyse it very, very carefully to see all the work that's gone into it."

[Please! Let's not start that again - Ed.]

To his great credit, by choosing to include an unretouched picture amid the album's collage artwork, Paul is not bothering to hide the fact that the sleeve of his new album shows a photo that couldn't actually have been taken in 1993, that it's an example of a camera most definitely lying.

Roger Huggett concurs, but qualifies the semantics by saying, "The new sleeve photo isn't actually a *lie*, it's semi-reality. Everything in the picture has really existed, at one time or another, just not at the same time.

"The really interesting thing for me is that there was actually no need for Paul to go up to Abbey Road for the new photos because the new elements of the 1993 sleeve could easily have been taken in a studio somewhere. But in terms of historical correctness the fact that it was taken on that zebra crossing is appropriate and a good thing."

THE BOY DONE GREAT

As the NWT reaches its conclusion Geoff Baker reflects upon its impact on him...and the rest of civilisation

PHOTOGRAPHS: BRIGITTE HEINRICH, JURGEN OLCYK, KEVIN MAZUR, JOE HUGHES, CINDY LIGHT & KEVIN WESTENBERG

This is being written in the last days of the New World Tour, so I shall say what I think.

It is important to remember. This matters. By the time you read this The Tour will be over and Paul'll be resting for a year. With time, memories fade. I don't want yours to because the events of the past four years have shown that if EVER there was a man who was born to live on the live rock and roll stage then it is Paul McCartney.

I'm sorry if you disagree, but frankly I'm not interested in your opinion. I've watched him live over many a night for four and a bit years now. I KNOW what I'm talking about because I've watched how playing live affects him. He loves it. He is utterly in his element. Utterly. And he should do it all the time. Really. He's very good at it, I'd say, and remember I'm being frank here, the tour is almost over so I don't have to worry much longer about being politic and saying the right thing - I'd say he's the best live act in the world.

Why? I'm not really interested in justifying my points but, just so you know, he's the best live act in the world because you leave the shows feeling wild, wired and happy. And that, as I've understood it ever since the art form was conveniently created in the year that I was born (1956), is what rock and roll is meant to do. Make you feel good.

Do you know what I saw in Florence? I watched Paul try to leave the stage after 'Hey Jude'. He couldn't. He couldn't get off because all of Florence was up on its feet yelling the chorus of 'Jude' over and over again. They would not shut up. Bye, bye he said. Sod you, Macca, we're singing on. See you next time, he said. No way, we're still singing matey. *Grazie Firenze*. You're not getting out of this one, Macca. And he couldn't. He had to start 'Hey Jude' again. He had to kick the band back into the song and whack off a load more bars before they'd let him leave.

I've been around. I'm no choirboy and I'm actually not stupid. But that to me is Messianic. And it's not one-off. I saw it on the first leg of the tour, in 1990, when he did Liverpool. Same thing again. He's just stopped singing 'Give Peace A

Chance' and the crowd's having none of it. Stuff you, Macca, we're singing on. And they did. And he had to relaunch the song again. And later he told me (and I told you) "that's what you do it all for, really - that's what makes it all worthwhile".

Since James's birthday in 1989 - when I got this tour publicist job by upsetting him (I crushed his hand on our first handshake and it did not amuse him) - Paul McCartney has made my life worthwhile. Yes, jokingly I refer to him as "God" but I'm not being sycophantic here. He's made it worthwhile by letting me watch the effect that the power of his music has around the world. Night after night I've entered some arena or stadium feeling depressed, knackered, maybe angry at him for having set some awkward task, and by the time the gig is over I'm high as a kite; having got off on the crowd. Now that must be magic. It must be. Nothing else can bring me out of a bad tilt so effortlessly.

But there's much more to it than that. For the past four years I have been privileged to watch a renaissance. I Was There. I shall tell my grandchildren. I Was There when the greatest musical force that this century has known decided to kick into touch the golden slumbers of his solo period - when he just released records, 1980-89 - and had the guts to get out there, no spring chicken, and reinvent himself as a live act.

Since then we've travelled about 200,000 miles together. He's sung the word "yesterday" 1074 times and sung "na" - as in "na na na, na-na-na na" - 29,535 times (according to my abacus). He's played to some five million people for a total of 39,330 minutes and the chefs on the tour (by the way, to me The Tour is just one and the same in two bits, the Get Back bit and the New World bit) have served up 46,540 meals. We are talking EPIC here. We are not talking some puny little comeback tour, we are talking phenomena. We are talking of a tour party that has seen five marriages fail (including one of mine); that has seen four romances end in wedding bells (including that of mine) and the birth of 14 tour babies (including one of mine).

We are talking of an *event* that set new world records. I saw him set the never-beaten record audience of 184,000 in Rio. I saw him set the never-beaten feat of shifting 22,000 tickets in Sydney in eight minutes. I've seen President Clinton plead with him to play at The White House and I've watched Axl Rose, Stevie Wonder, Michael Jackson, Kevin Costner, Meryl Streep and Prince Edward - BIG stars - each and all reduced to happy, grinning, bopping teenagers at his shows. At the Los Angeles Forum I watched Jack

Nicholson punching the air during 'Live And Let Die' shouting "YAHHHH, RIGHT ONNNNN!".

I also watched George Harrison watching Paul from the side of the stage in Earl's Court and although the lad protested he wasn't into gigs any longer the look on his face spoke volumes.

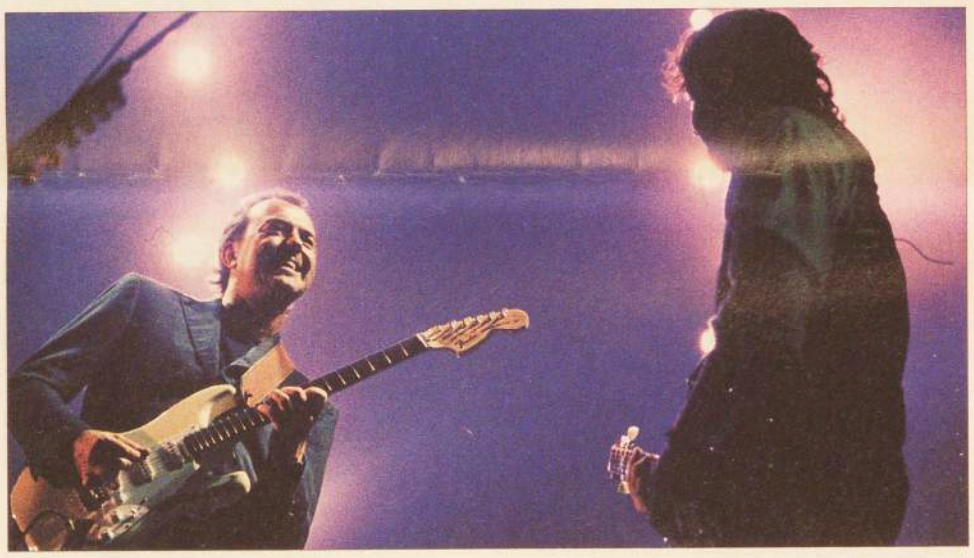
By the way, I'd just like to say at this point, to the British audiences (Liverpool and Glasgow excepted) who came to watch and sit that, as rock and roll crowds go, you're crap. If you want to see Paul live and appreciated go abroad. London crowds don't deserve a show this good.

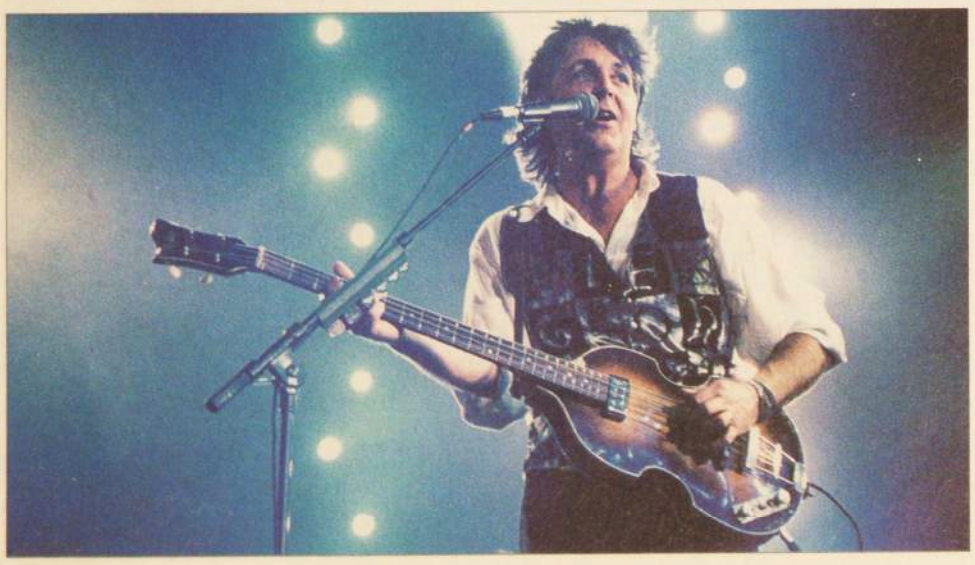
So what was it, what *is* it, about Paul live (and, let me add, about Linda, Robbie, Hamish, Blair and Wix - the best live band he's ever played with) that made fans make love in the crowd in Rio, that made 2000 schoolgirls riot at Tokyo airport, that made 7000 French persons riot at a record store in Paris, that made reviewers around the world (and I have the cuttings to prove this) claim he is better than the Beatles, what is it that makes him live so addictive?

It's Beatles. And I don't mean The Beatles' Songs and I don't mean The Beatles' nostalgia. It's deeper than that.

Let me explain. When I first worked for Paul, the very first day I was actually on his team, I was given a Press Release to re-write (to see if I could write). The Press Release was headlined "The Paul McCartney World Tour Launches In Oslo". I thought that was rubbish. I rewrote it saying "Paul McCartney Gets Back". Two people who were then both my boss (not Paul or Linda) said "don't mention the Beatles, he doesn't like to talk about the Beatles".

I remember thinking, these people are mad. They are off their tree. What the hell are they talking about, there's 14 Beatles songs in the show, how can he not like the Beatles?





Anyway, I ignored them and kept pushing this Beatles line. NOT because - as everyone else suspected - publicising the Beatles' songs would bring the crowds in (which is true) but because - and I didn't know it then, but I realise it now - my instinct told me that Beatles is what Paul is all about.

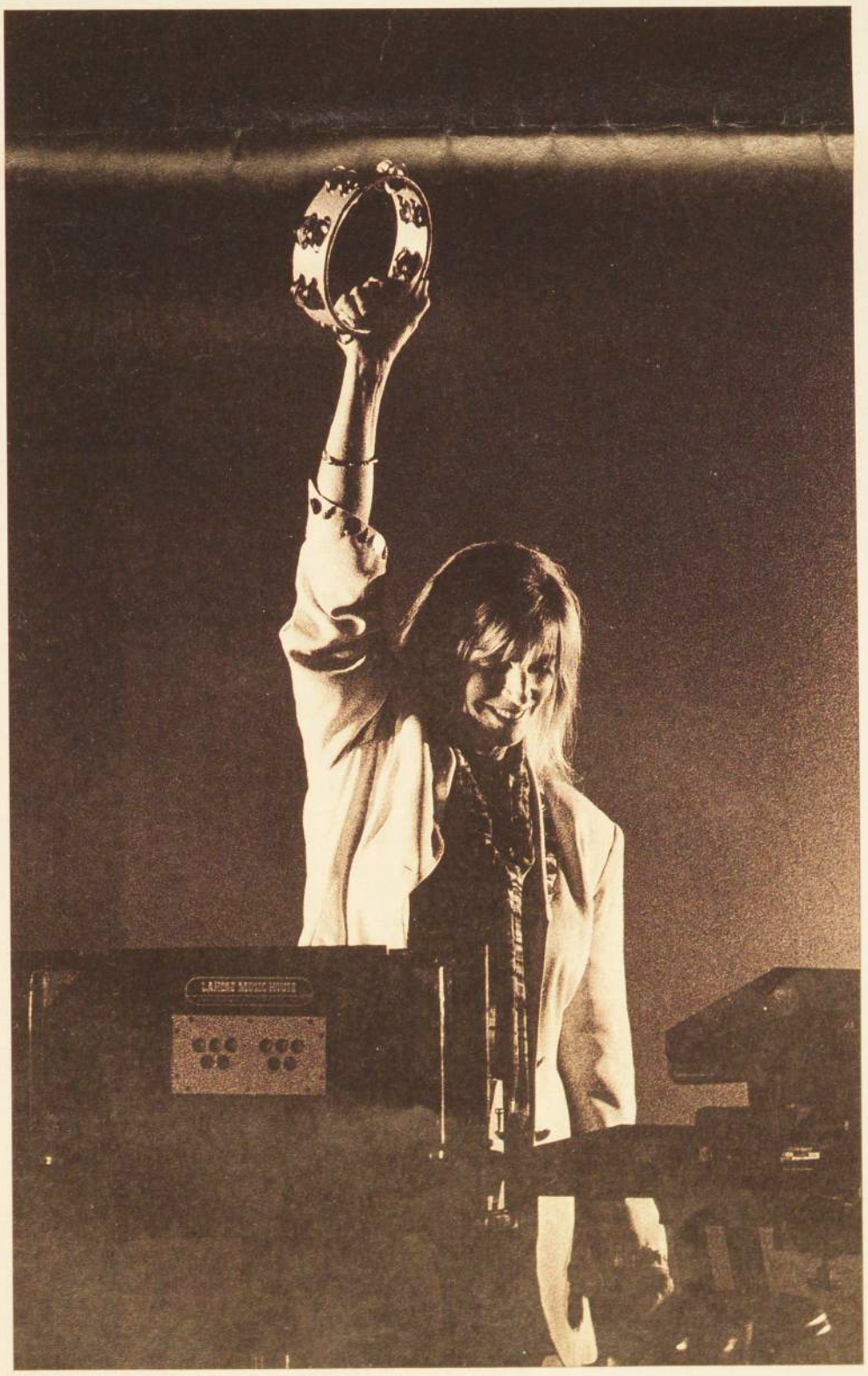
Paul IS Beatles. Wings is Beatles. The Tour is Beatles. Beatles is not a band that once was, Beatles is a *spirit* that still is. Beatles is an attitude, a way of being. It is looking at the world with love and wanting peace and harmony. Beatles is fun, Beatles is party time but Beatles is also breaking the rules. The Beatles broke the rules when they fought against racism and Vietnam and petty drug laws. Now, through Paul, Beatles still breaks the rules with the vegetarian crusading, the animals cause, the Saving The Planet and all the other unpopular causes that are knocked because the knockers know the causes are *right*. And playing rock and roll to millions at 51 years old is definitely breaking the rules. Thank God.

And Beatles is the songs. Listen to them. THERE IS NO DIFFERENCE between the spirit, the attitude, of 'Hey Jude' and 'C'mon People'. Nothing has changed. 'Hope Of Deliverance' is 'Let It Be'. 'Looking For Changes' is 'All You Need Is Love'. Beatles is a flame that burnt and changed the world. And Paul is the only one still holding its torch, the only one still lighting the touchpaper again.

Four years ago he relit that fire. It's burning again now and, if you let it, it'll change this world for a far, far better - and happier - place.

John Lennon would have been proud of him for that.

I know I have been. Thanks mate, you did great.



PHOTOGRAPHS: CLAUDE GASSIAN

THEY CAME YOUR WAY IN '93

Has there ever been a year as busy as this for Paul McCartney? Never a person one could accuse of being work-shy, he's just completing an annus mirabilis of *exceptional* activity. Just take a look at this lot...

MUSIC ISSUED IN 1993...

ALL MY LOVING
on *Paul Is Live*

BIG BOYS BICKERING
on the Hope Of Deliverance single

BIKER LIKE AN ICON
studio version on *Off The Ground*
also a single [not all territories]
live version on *Paul Is Live*

C'MON PEOPLE
studio version on *Off The Ground*
studio version also a single (DJs given a 'Radio Edit' version too)
live version on *Paul Is Live*

COSMICALLY CONSCIOUS
shorter version on *Off The Ground*
longer version on the single *Off The Ground* [not all territories]

DELIVERANCE
a "club" twelve-incher, then (in edited form) a proper release, then on the C'mon People single

DELIVERANCE (DUB MIX)
a "club" twelve-incher, then (in edited form) a proper release, then on the C'mon People single

DOWN TO THE RIVER
on the C'mon People single

DRIVE MY CAR
on *Paul Is Live*

A FINE DAY
on *Paul Is Live*

GET OUT OF MY WAY
on *Off The Ground*

GOLDEN EARTH GIRL
on *Off The Ground*

GOOD ROCKIN' TONIGHT
on *Paul Is Live*

HERE, THERE AND EVERYWHERE
on *Paul Is Live*

HOPE OF DELIVERANCE
studio version on *Off The Ground*
studio version also a single
live version on *Paul Is Live*

HOTEL IN BENIDORM
on *Paul Is Live*

I CAN'T IMAGINE
on the C'mon People single

I OWE IT ALL TO YOU
on *Off The Ground*

I WANNA BE YOUR MAN
on *Paul Is Live*

KANSAS CITY
on *Paul Is Live*

KEEP COMING BACK TO LOVE
on the C'mon People single

KICKED AROUND NO MORE
on the Hope Of Deliverance single

LADY MADONNA
on *Paul Is Live*

LET ME ROLL IT
on *Paul Is Live*

LIVE AND LET DIE
on *Paul Is Live*

LONG LEATHER COAT
on the Hope Of Deliverance single

LOOKING FOR CHANGES
studio version on *Off The Ground*
live version on *Paul Is Live*

THE LOVERS THAT NEVER WERE
on *Off The Ground*

MAGICAL MYSTERY TOUR
on *Paul Is Live*

MEAN WOMAN BLUES
from *Unplugged* TV special, 1991, issued for the first time with the Biker Like An Icon single [not all territories]

MICHELLE
on *Paul Is Live*

MIDNIGHT SPECIAL
from *Unplugged* TV special, 1991, issued for the first time with the Biker Like An Icon single [not all territories]

MISTRESS AND MAID
on *Off The Ground*

MY LOVE
on *Paul Is Live*

OFF THE GROUND
on *Off The Ground*
also a single [not all territories; also, DJs given 'radio remixes' by Keith Cohen/Larry Walsh and Bob Clearmountain]

PAPERBACK WRITER
on *Paul Is Live*

PEACE IN THE NEIGHBOURHOOD
studio version on *Off The Ground*
live version on *Paul Is Live*

PENNY LANE
on *Paul Is Live*

ROBBIE'S BIT
on *Paul Is Live*

SOGGY NOODLE
on the single *Off The Ground* [not all territories]

STYLE STYLE
on the single *Off The Ground* [not all territories]

SWEET SWEET MEMORIES
on the single *Off The Ground* [not all territories]

THINGS WE SAID TODAY
from *Unplugged* TV special, 1991, issued for the first time with the Biker Like An Icon single [not all territories]

WE CAN WORK IT OUT
on *Paul Is Live*

WELCOME TO SOUNDCHECK
on *Paul Is Live*

WINEDARK OPEN SEA
on *Off The Ground*

and there was...

The New World Sampler (a 17 track compilation, 1970-1993, for US DJs)
The Paul McCartney Collection Sampler (an 18 track compilation, 1970-1989, for UK DJs)
The 16 remastered back-catalogue albums (228 tracks on the CDs/cassettes of *McCartney, Ram, Wings Wild Life, Red Rose Speedway, Band On The Run, Venus And Mars, Wings At The Speed Of Sound, London Town, Wings Greatest, Back To The Egg, McCartney II, Tug Of War, Pipes Of Peace, Give My Regards To Broad Street, Press To Play* and *Flowers In The Dirt*)
"Gold" DCC compact discs issued in the USA of *McCartney, Ram* and *Band On The Run*
...and, still, *this may not have been everything...*

PLUS THE TV SPECIALS...

Up Close
Movin' On (also issued on video in some territories)
The Making Of C'mon People
The concert from Charlotte, North Carolina
Paul McCartney Live

PLUS THE PROMO VIDEOS...

Hope Of Deliverance (two similar versions)
Deliverance - The Remix
Off The Ground
C'mon People
Get Out Of My Way
Biker Like An Icon (four versions)

and the pre-concert triple-screen film **and** the press conferences **and** the photo shoots **and** the radio and television appearances **and** the LIPA planning meetings **and** the year's batch of new compositions not yet recorded **and** the latest writing sessions with Carl Davis

and the "little" matter of some 79 concerts in 19 countries in 9 months.

ALL OF WHICH...

makes the following extract from a new book entitled *An A to Z Of British Life* (Oxford University Press) seem absurd, inept, ludicrous, preposterous, wildly inaccurate and, moreover, wrong -

"**McCartney, Paul**...he has now semi-retired from the world of pop music...".

Oh, really?

THAT'S A WRAP, EVERYONE

You've read the book, seen the movie, got the T-shirt...and, as of this autumn, you can buy the scarf. Now a couturière as well as a cuisinier (and she's not even French), Linda has added another quality string to her bow. The result could be just the thing for a cold Winter...

Just when we had grown accustomed to describing Linda McCartney as (deep breath) a wife, mother, musician, published and exhibited photographer, owner of award winning horses, best-seller on the book charts and number one veggie caterer in the frozen food cabinet, she's ventured out into yet another area: clothing.

For October saw the launch of Natural Perspectives, an original collection of scarves and wraps for women, utilising Linda's photographs and the design expertise of top London fashion house Timney-Fowler. The collection can be found in selected stores now, a gorgeous gathering of silk, velvet and *devoré* creations in warm, earthy colours and artful black-and-white, the perfect present for the woman of discernment and taste. (Which, let's face it, covers all female *CS* readers.)

Like many a good idea, Natural Perspectives was no deliberate plan - this time two years ago no one was thinking "Eureka! Let's put Linda's pictures onto clothing!" - but, rather, the product of happenstance. Lindy Ross, who coordinated the stage clothes for the New World Tour, recalls how it all unfolded. "It started in summer of 1992, when we were working on costume ideas for the tour - we were remembering how successful those tiger shirts had been on the World Tour, and wondering how we could get another design which had that much impact. We were thinking along the lines of something strong in the print area and so I went to see Sue Timney at Timney-Fowler to ask whether she'd come up with some ideas. Linda has worn some of Sue's creations in the past. She did some designs which Paul liked, and in the course of the various discussions also expressed the desire to see how Linda's photographs would look on fabric.

"As a trial, we put in one of Linda's photographs on Paul's initial print - a waistcoat, made up of squares with different Celtic symbols, which was Paul's idea. They wanted something more personal in one of the squares so we put in the Boy Shape from Linda's *Sun Prints* book. It worked out really well."

The resulting item was worn by Paul when he and the Band shot the original 'Biker Like An Icon' video in January (fine photos of which adorned the back cover of the Spring *Sandwich*). Having introduced the Boy Shape Linda became interesting in seeing how some of her other photographs would look on fabric, which she too could wear on the New World Tour. As a consequence, she's been wearing Boy Shape on crushed velvet frock coats, and some silk shirts and scarves featuring her photos of Jamaican crows.

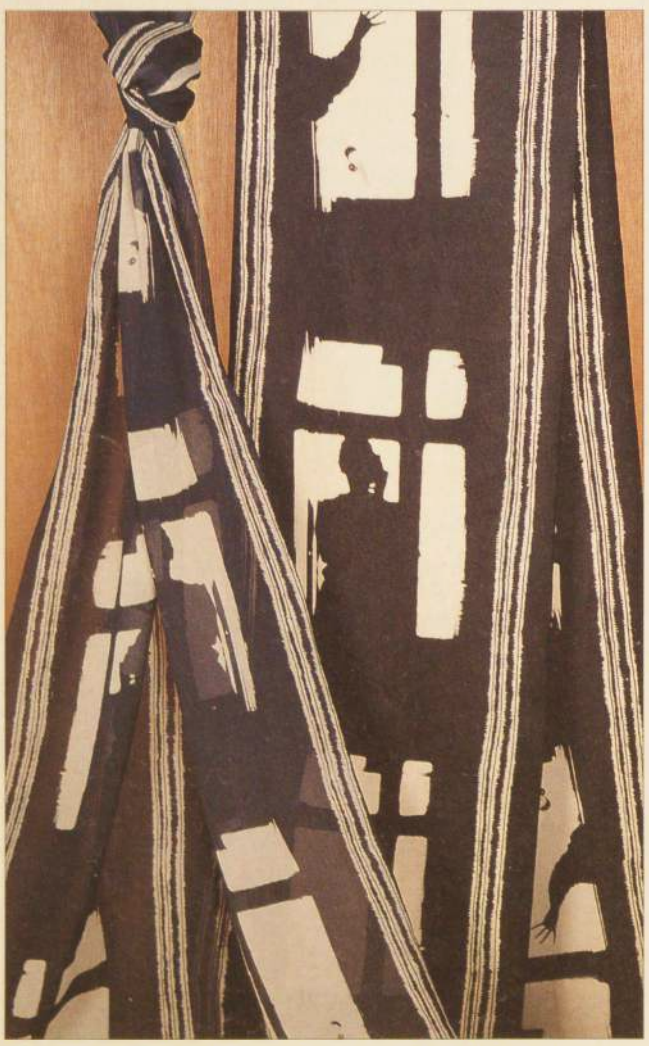
"That's when the whole business really started," resumes Lindy, "because so many people said how great those clothes were, and what a good idea it was, that Linda didn't want it to stop at the tour. She decided, though, that she also didn't want to go into it in too big a way, at least not to start with, because it's quite unusual for a photographer to have work reproduced on textile. So we've done it small and exclusive at first, to test the public's reaction. Besides, they're not easy to produce. It's not just a 'shove them through and out they come' manufacturing process - it's quite tricky, especially as we're trying to use as many natural processes as we can. Where possible we've been careful to use organic dyes, which don't contain any chemicals."

The Natural Perspectives collection comprises seven different designs of scarves and wraps, some of them available in varying colours, made in velvet, silk and *devoré* (a process by which velvet is burned off to leave a pattern in the silk backing). "The ironic thing," offers Lindy Ross, "is that there's always the possibility of framing a scarf and putting it on the wall. It's like putting a photograph back into its real home but appreciating it in a new way."

At the moment, Natural Perspectives can only be bought at Liberty's in London, and at the Timney-Fowler shops - there's a branch in King's Road, London, and another one in Japan. But expansion is on the cards, with discussions presently taking place with a view to enjoying a New York outlet as well as exposure in a prominent group of fashion shops in Britain. As for the cost, prices start at £65. The velvets cost more, but no more than other fine velvet scarves.

Having successfully utilised Linda's stated aim, "to take the inspiration of beauty from nature", Sue Timney is especially thrilled with the outcome of this adventurous collaboration. "What has made it exciting for me is the meeting of two minds coming together to create these combined images," she says.

Anyone who has seen Natural Perspectives will surely agree that this combination of thoughtfully-observed photographs and thought-provoking designs could scarcely have worked out better. The question that begs to be asked, though, is just how will Linda choose to surprise us all next?



PHOTOGRAPHS: ANDREA KIELKI

PEOPLE, PLACES AND THINGS

Charity is the winner again with the publication of the latest Linda McCartney Calendar

Like new year itself, the Linda McCartney Calendar is becoming an annual institution. Launched in 1974, it has arrived in many shapes and sizes - from a poster to collection of postcards - but has always been issued, whatever the circumstances, no matter how hectic the year.

The 1994 model, in common with many before it, has been published in conjunction with a worthy charity - this time it's the British Dyslexia Association. All proceeds will go direct to the organisation to aid its stated goal of ensuring "that every child and adult with specific learning difficulties receives the teaching, advice and support they need to enjoy a fair chance in life". It's a marvellous cause.

The 1994 theme is historic photo processes, with twelve Linda McCartney photographs variously developed as sun prints - salt prints, cyanotypes and platinum/palladium prints. Salt print and cyanotype techniques were employed to produce Linda's *Sun Prints* book, indeed some of the 12 monthly shots come from there, while the platinum/palladium prints were included in her autumn 1992 exhibition in Los Angeles.

The outcome, yet again, is the product of a happy coincidence: the BDA was contemplating the production of a photographic processes calendar and was brought together with Linda - someone with interest and experience in this specialist area, a name strong enough to generate considerable funds for the charity and the desire to publish a calendar.

Since the question-mark hanging over most charitable projects is "just how much of my money will the charity receive if I buy this?" it's particularly gratifying to report that, once stores have deducted their customary mark-up, the BDA will receive the bulk of the remaining proceeds, having negotiated a healthy subsidy from a paper manufacturer and a printer, and acquired design services free of charge. Linda has waived her royalty, too.

Three different types of calendar have been produced. The first - on sale wherever you'll find a range of good calendars - is A4-size, folding out to A3 upon the wall. There's also an A3 version folding out to A2, and a limited edition A2 printed on fine quality paper - some of these will be signed by Linda, for sale at charity auctions. The 12 signed original prints used to produce the calendar have also been donated by Linda for auction, with all proceeds going to the BDA.

PHOTOGRAPHS: LINDA MCCARTNEY

MULL OF KINTYRE

MINING THE FILM AND VIDEO ARCHIVE

Mark Lewisohn mulls over the content of the McCartney video vault

PHOTOGRAPHS: ROBERT ELLIS

Back then, it was said about 'Mull Of Kintyre' that you either loved it or you loathed it.

But if you'll excuse the somewhat brazen casting aside of all modesty, it must have been loved *by rather a lot of people,* for not only did 'Mull Of Kintyre' sail, with some ease, to the number one slot on the British singles chart but it also became the biggest selling single of *all time* in the UK.

Yep. Though all those Sixties reports about the Beatles selling singles by the lorry-load were true, 'Mull Of Kintyre' outsold them all. Bar none. It sold more copies than 'She Loves You', more than 'I Want To Hold Your Hand', more than 'Hey Jude', even. And it remained the all-time best-seller until the inestimably worthy Band Aid 45 'Do They Know It's Christmas?' overtook it in 1984.

That opening use of the phrase "Back then", incidentally, refers to December 1977, the concluding month in a year which had seen the rise and rise of new wave and punk, when it was hip to snarl and to sing about hate. 'Mull Of Kintyre' wasn't exactly stuffed with invective, and it certainly couldn't be sung with a grimace, but it did sell well over two million copies, staying at number one for nine weeks. So much for fashion.

Actually, as you may remember, the single was officially labelled a "double-A-side", with 'Girls' School' sharing equal status. Much more new wave in style, 'Girls' School' was also given plenty of airplay, especially in America where the questions "What's a 'mull'?" and "Is a 'kintyre' an abbreviated curse you utter when your car has a flat?" sprang readily to minds. In America, indeed, 'Girls' School' was the clear A-side, with 'Mull' relegated to clear B-side status.

But not so in Britain, where a song about a Scottish peninsula was always likely to be more easily understood. This is borne out when one scans along the racks of the McCartney video archive. For while there's no clip at all for 'Girls' School' there are three for 'Mull Of Kintyre', plus a BBC recording which, to all intents and purposes (well, we're going to call it so, anyway), could be classified as a fourth.

Pulling the videos down from the shelf and watching them again after all this time is truly a rewarding experience. The first thing that grabs is the notion that, as a song, 'Mull Of Kintyre' has weathered *extremely well.* In fact, it sounds better today than it did in 1977. The second grabber is the fine, reassuring quality of the videos. They evidently managed to match the song's mood to perfection, and this shows, still. In short, it's high quality stuff.

Video one is the best known and most seen of them all, shot on 13 October 1977 in Kintyre itself although not, as almost all viewers mistakenly thought, at the McCartneys' famous own farm. Filming actually took place on the foreshore near Saddell Castle, courtesy of the castle's owner, Colonel Morton.

It took a heck of a lot of arranging, with all the filming personnel, camera rigs, lights, sound equipment and catering facilities being bussed, Range Rovered, trained and planed up from London to north-west Scotland, to a wild and windy outdoor place where - in the days before mobile phones - contact with civilisation as we know it was not possible. But it certainly was worth the effort.

As the video opens, the camera is pulling across a beautifully sunlit, rugged Scottish shoreline, back to the mainland beyond, where it stops and focuses on Paul. He's sitting on a fence, strumming and singing the opening verse while the wind whips the hair off his forehead. In the background is a rustic farm cottage, two chimneys proud, from which Linda emerges, mother proud and babe in arms (James McCartney had been born 31 days earlier). It's an entirely apt scene: unpretentious, familial, *warm.* The farmer, the minstrel, is singing his travellers' tale to his wife, mother of their bairn. (That's Scottish for child, for those not of the kilt-wearing persuasion.)

Still singing and playing his acoustic guitar, Paul climbs down and meets up with fellow minstrel Denny, Wings at this point being a trio. Then, from over their shoulders, the camera zooms in on the Campbeltown Pipe Band, awae in the distant distance. Twelve bagpipers, eight drummers and a drum major, 21 healthy Scotsmen good and true, a-striding up the beach in full regalia and blow. After "sweeping through the heather like deer in the glen" P, L & D wander down to join the Band on the sand.

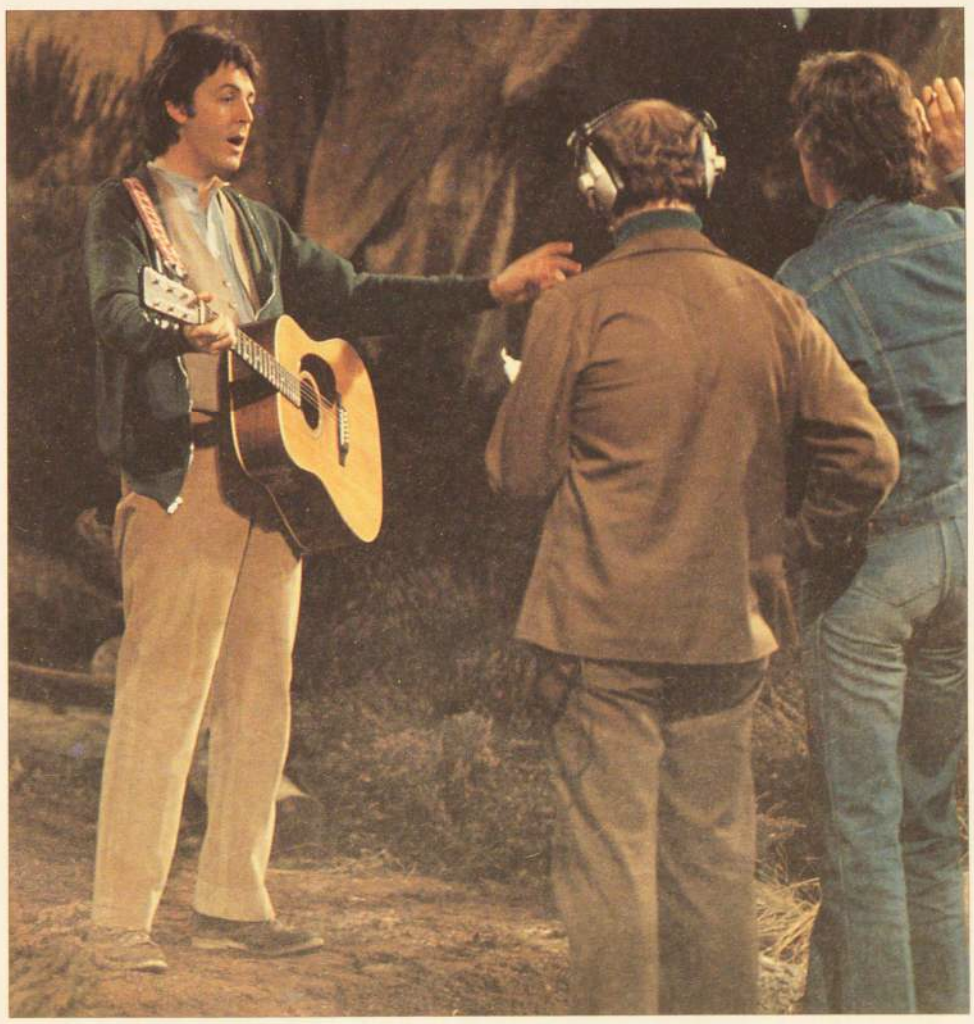
Now it's time to "cue the crowd" - 40 locals brought in as extras by the Band's president, Malcolm Laing, mostly for the song's "flickering embers" finale, when it's suddenly night-time and everyone is gathered around a monster-sized bonfire, faces orangely lit.

This 'Mull Of Kintyre' promo has a distinct touch of class about it - partly, one suspects, because it was directed by Michael Lindsay-Hogg. Michael it was who directed the Beatles' movie *Let It Be*, not to mention (although we will) Fab promos for 'Paperback Writer', 'Rain', 'Hey Jude' and 'Revolution', who worked on *Ready, Steady, Go!* in the Sixties and *Brideshead Revisited* in the Eighties. What with this and the McCartneys' magic, how could it have failed?

Regular readers of this column will know that Paul is prone to making more than one video for some of his songs. So, on the second day of December 1977, Wings made a second promo for 'Mull Of Kintyre'. The band were working in Studio Two at Abbey Road at the time, doing overdubs for the *London Town* album, and it was also the time when Melvyn Bragg and his team from London Weekend Television were filming Paul for the first ever edition of their new arts series *The South Bank Show.*

Also, it was the time when Paul and Linda decided to take a donkey from their nearby London home, along the roads, over the famous zebra crossing and into Abbey Road Studios. You'll probably have seen the photographs. Stranger sights there must have been...but none spring to mind at present. Naturally, said mule found its way into the finished video, along with (what else?) a waxwork dummy dressed up as Santa Claus.

This rare video - I'd not seen it before - opens with a snatch of animated mice (from Paul's never-



released but decidedly legendary *Bruce McMouse* movie) before switching to live-action stuff, Paul, Linda and Denny seated at a patio table, singing and playing. This time there was no Campbeltown Pipe Band, so the middle-eight instrumental section was accompanied by vision of Paul with sound (*very* sound) engineer Geoff Emerick in the Abbey Road control room.

From Studio Two at EMI Abbey Road recording studios, action switched to Stage Two at EMI Elstree Film Studios a week later when, on 9 December, Wings shot a *third* video for 'Mull Of Kintyre', this one directed by Nicholas Ferguson. (His pedigree also immaculate: he'd been creatively involved the day in November 1965 when the Beatles shot ten - yes, ten, could those boys work! - promo films in a single day).

The Elstree promo may also be familiar to readers with a good memory, for it was screened a number of times during the long spell that 'Mull Of Kintyre' was atop the British singles chart. Wings are sat on a "rock" (knowledge of film props suggests that it was probably a lumpy piece of polystyrene) singing and playing amid swirling "mist" (plenty of dry ice in the house); the Campbeltown Pipe Band - two-day trippers south o' the border - then enter the picture and march past. Like the Abbey Road promo, this is a short-length video, running three-and-a-half minutes, as did the special DJ edit of the single broadcast by radio stations. The Sandell video ran a minute longer, like the commercial pressings.

A day later, 10 December, Paul & Co could be seen in front of an audience - a unique sight in 1977 - at the BBC's Television Centre studios is London, when they recorded an appearance as special guests in *The Mike Yarwood Christmas Show*. As well as appearing in a comedy sketch with the impressionistic Yarwood (who was impersonating the "I'll tax you 98p in the £" British chancellor Denis Healey), Wings performed yet another version of 'Mull Of Kintyre' for the cameras - singing live on top of the studio tracks. The Campbeltown Pipe Band were there too, standing among the three Wings, who were dressed uniformly in high-button tunics and seated on BBC high-stools.

Around 40 per cent of the UK population - 21.4 million people - watched the programme that Christmas Day evening, and this probably helped to maintain 'Mull Of Kintyre' at number one right through January until it was finally toppled in the first week of February.

No one could ever have predicted it - least of all Paul, who has often spoken of his uncertainty in releasing 'Mull Of Kintyre' in the first place - but the song had been Paul's greatest ever UK sales success - and remains so to this day.

AND IN THE GREEN CORNER

"Ah, but you *do* wear leather shoes!" is the rebuff many a vegetarian has to endure, day in, week out, month in...wear out. Well, not any more, for help is finally at hand. You too can join Paul and Linda McCartney and the steadily growing band of people who proudly don *Vegetarian Shoes*

Take a close, a very close, look at the *Abbey Road* parody sleeve of *Paul Is Live* and you will see that Paul is wearing a pair of shoes. Last time, as we all know, he walked barefoot, and this time he's shod. The point is, they look like normal shoes, right? Of the variety you can get in any High Street shoe store anywhere in the world, right?

Wrong, and wrong again. They may *look* like everyday shoes but they're actually very different. They're every bit as good as leather - better, it is said - and they do feel great. But they're not leather. No animal has died so that Paul McCartney could feel comfortable treading the zebra stripes of a pedestrian crossing in London NW8.

Those are Vegetarian Shoes, manufactured by the world famous Doc Martens company and bought by Paul from a specialist store in Brighton, England.

Vegetarian Shoes aren't made of leather and they aren't made of plastic or canvas either - the usual alternatives to dead animal skin. They've been developed from a blend of polyester and polyurethane to form a material richly deserving the adjective "quality". Dressed in canvas shoes your feet can get wet, in plastic shoes they can become - shall we say - malodorous; in Vegetarian Shoes they stay dry and don't smell because the material is water-resistant and, being porous, it "breathes".

Just like leather, in other words. Only without the murder.

Vegetarian Shoes is the name of a shop owned by an entrepreneurial chap called Robin Webb. A vegetarian for some years, Robin simply grew tired of travelling around Britain in search of non-leather, non-canvas, non-plastic shoes to wear, and decided to do something about it.

"Sometimes I'd hear about a non-leather boot somewhere, find out where the shop was and, being not very rich, hitch-hike there, only find out that it was some other kind of plastic boot," he says.

So, untrained, but with boundless enthusiasm, he set about making his own shoes out of old car tyres. "I used to scrabble around the tyre dumps to unearth the right ones," Robin says. "Unfortunately, modern steel radials are very difficult to cut, although third world countries do still use the old fashioned crossply tyres. So when I couldn't find the right tyres I experimented with anything else I could make soles from: crepe, cork and different types of recycled rubber."

A chance conversation with a driver one day, when he was out thumbing a lift, pointed Robin in the direction of the synthetic mixture of polyester and polyurethane. So certain was he that it would work, he undertook a range of not altogether pleasant jobs in order to accrue the necessary capital and start a business. "Name any job and I've done it," Robin admits, reeling off a long list. (It's hard to believe he's only 27.)

Since then, to cut a not-too-long story even shorter, business has taken off in a decidedly big way. "We're selling shoes like hot cakes at the moment," Robin says, metaphorically. "They're in such demand now, especially the vegetarian Doctor Martens. Everybody's screaming for those. I've had to take on three extra staff."

But just how good does he consider his wonder material?

"Quite simply, we've got the best material and the best shoemaking around," he answers, unabashedly. "It's stronger than leather, yet softer, it's also scuff and abrasion resistant, it can be wiped clean, you don't need to polish it and yet it won't break down, dry out or crack. The material is inert - it'll stay soft and supple. We've not had one pair returned with a crack."

Drawbacks? "Yes, our biggest problem is that we only really sell to vegetarians, and even then only to some vegetarians because a lot of them aren't bothered about what shoes they wear. Also, I think, our name, Vegetarian Shoes, puts people off, although it was easily the most obvious one to go for. It's really hard to convince meateaters to change to non-leather shoes because most people equate leather with quality. Okay, leather *is* good quality...it's just that this new material is even better."

If you're looking for less biased endorsement just ask the McCartney family. They're regular customers. "Yes, they order shoes from us," confirms Robin. "We send them a bunch of shoes as and when they want them. Paul is especially supportive - he recently got all the chiefs at EMI in Germany to wear them for a photocall. We suddenly received a fax asking us to courier over eight pairs of shoes by the next day. And there was a picture story in the German newspaper with all these guys wearing the shoes - the shoes were the focus of the piece. It was a great boost for us. And now Paul's wearing them on the cover of his new album."

Vegetarian Shoes is clearly an answer that many, like the McCartneys, have been seeking for a very long time. They must be worth considering next time you need to buy new footwear.

Vegetarian Shoes, 12 Gardner Street, Brighton BN1 1UP England. Telephone 0273 691913.

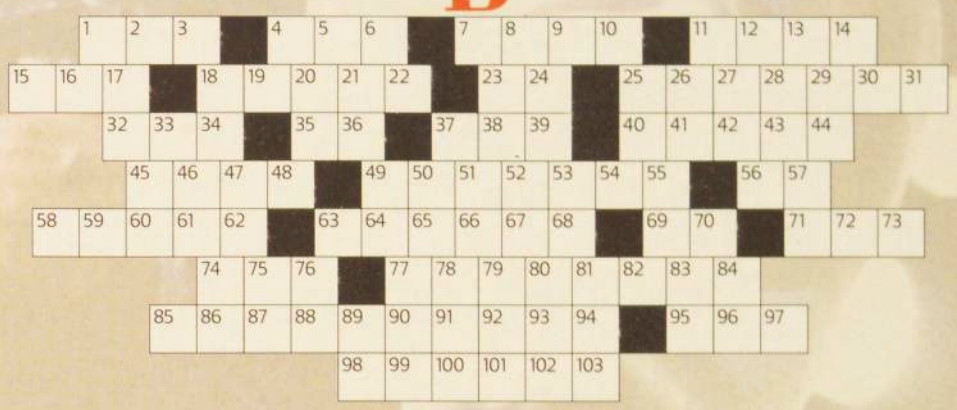
Club Sandwich Christmas Maccagram

Complete panel A, then transfer the letters one by one to panel B. The first "down" column of panel A, when completed, will give the title of a Beatles song. The completed panel B provides a quotation from *The Merchant Of Venice*.

A

US state	21	67	12	14	82		
Single photograph	98	48	75	10			
Captivate, appeal to	90	13	39	54	95	49	7
Sagacity, knowledge	45	69	85	55	41	40	
Remains in one place in the air	11	100	42	29	78	20	
Per person	79	80	52	2			
Top of a building	76	16	33	57			
Grand Central, for example	103	89	9	17	35	56	6
Court game	86	61	37	51	101	70	
Deeds	88	22	77	94			
Baffle, mystify	96	38	83	99	102	65	84
Dunces	97	72	4	59	26	73	68
Taverns	46	32	66	63			
Christmas	15	50	3	30			
Presents	91	23	71	62	81		
Apostle who doubted	1	25	53	18	5	36	
Borders, fringes	8	43	27	58			
Concludes	60	24	44	28			
Spirit made from sugar cane	87	19	93				
Physical exertion; attempt	92	74	31	16	34	47	

B



SOLUTION TO THE CROSSWORD IN CS67

WRITE AWAY

Your chance to get questions answered

Q

'Mamunia', on *Band On The Run,* is one of my favourite songs, but what exactly does the word "mamunia" mean? I've asked everyone I know and nobody could help. So maybe I can finally get my question answered here?
Eileen Joyce, Okemos, Michigan, USA

Fear not, Eileen, for the long-awaited answer will be yours within mere lines of this meaningless introductory sentence. It's this: in early 1973 Wings visited Morocco for a holiday, staying at a very famous hotel called Mamounia, located within the walls of the old city of Marrakesh. (In Arabic, "mamounia" means a safe haven, a place that you can trust and where you can feel secure.) Like many a songwriter would, Paul recognised an interesting word when he

PHOTOGRAPH: LINDA McCARTNEY

heard it and stored it away "up top". Then, a little later, when the muse came along, he dropped the letter "o" and put the word to decidedly melodic use.

Q

I sometimes have trouble keeping track of Paul's numerous releases, especially when it comes to singles and all the different configurations that exist. Is there a discography available that details all of Paul's solo output?
Jonathan Bloomfield, Diamond Bar, California, USA

Officially, no, Jonathan, although there are a number of unauthorised books which attempt to list all of the solo work by Paul (along with the other former Beatles). As far as this year is concerned, you should find the piece "They Came Your Way In '93", elsewhere in this issue, of interest. And it's just possible that *Club Sandwich* might, one day, have a stab at a full discography as well.

Q

I am intrigued by the song 'Cosmically Conscious'. I heard that it was written by Paul in 1968 while in India, during the same time that many of his "White Album" numbers were created. Is this true?
John Mackintosh, Lexington, South Carolina, USA

Yes, it's true, John. It had been stored deep in the McCartney memory bank for 25 years...

Q

When I attended Paul's 'Let It Be Liverpool' concert in 1990 I noticed that the event was filmed. Will this ever be released on video or TV? I know it was three years ago but it will be a great reminder of that memorable summer's evening on the banks of the Mersey.
Karen Wright, Chertsey, Surrey, England

There are no plans to issue a film or video from the concert, but several long chunks of the footage were included in the TV special *From Rio To Liverpool,* first shown in December 1990. (This isn't on video either, Karen, so it looks like you've been plain unlucky!) Also, the event was broadcast on BBC Radio 1.

IF YOU HAVE A QUESTION THAT YOU'D LIKE ANSWERED SEND IT ALONG TO CLUB SANDWICH, PO BOX 110, WESTCLIFF, ESSEX, SS0 8NW, ENGLAND, MARKING YOUR POSTCARD OR ENVELOPE 'WRITE AWAY' IN THE TOP-LEFT CORNER. WE CANNOT RESPOND OUTSIDE OF THIS COLUMN.

PAUL McCARTNEY
THE NEW WORLD TOUR

Thank You

Danke

Tack

Takk

Dank U

Merci

Grazie

Gracias

どうも ありがとう

Obrigado

PHOTOGRAPH : KEVIN MAZUR

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